

Hargraves Jennings

Illustrations of
Phallicism

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Hargrove Jennings



ILLUSTRATIONS OF
P H A L L I C I S M

CONSISTING OF
TEN PLATES
OF
REMAINS OF ANCIENT ART
WITH DESCRIPTIONS.

[PRESENTED BY THE PUBLISHER.]

M DCCC LXXXV.

P R E F A C E.

IN presenting to subscribers a few engravings which illustrate the subject of Mr. Hargrave Jennings's work, the publisher has aimed at showing what has been done in this way to those who now make acquaintance with the subject for the first time, while to those who possess the illustrations to Payne Knight's work he aimed at showing something new. It is hoped that both ends have been gained by the selection made. Six of the designs have been reproduced from old engravings in almost inaccessible books, and the remaining six are now engraved for the first time. Mr. Hilton Price has generously thrown open to us the remarkable collection of antiquities which have been procured for him in Egypt. His museum contains many phallic objects of considerable interest, independently of those we now engrave, which have been collected by him during the past ten years, by simply purchasing such objects when they have been sent with other Egyptian antiquities, and without making any special effort in this direction. They have been found in various parts of Lower Egypt, but principally at Bubastis. They comprise figures in terra cotta of Harpokrates in various *rôles* (mostly represented bearing a vase, which is a common Eastern emblem for the womb, and woman as the Bearer); figures of the primordial god Khem, and figures in calcareous stone and porcelain of men with an abnormal organ, which in one case passes under the left arm, round the back, and over the right shoulder. The most usual forms are those of a man seated upon the ground, with his organ, abnormally

large, resting in front of him. There is one of a man who is represented as playing upon a harp, which rests upon his organ; so the yoni emblem of Isis is her sistrum or harp, and "music is the food of love." Some males have erect organs larger than the whole body. In all this we see that, like Hindus and others, ancient Egyptians adopted the phallus as an emblem of generation and resurrection, and that it symbolized the creative force of nature. These figures, many of which are quite small, with a loop behind, were employed as amulets to suspend to a necklace, whilst others, of larger size, may have been used as votive offerings; amongst the latter may be included figures of a grotesque man squatting with his legs tucked up at right angles to his body, holding in front of him a phallus of large size. There is a terra cotta figure of a man standing up supporting two huge phalli—one on each side of his body—which he grasps with both hands; the glans reach above his head. Besides smaller figures of a variety of form are some in terra cotta of Baubo, a goddess symbolizing lust and darkness, who is represented squatting upon the ground with her legs apart and tucked up. She has large breasts and prominent stomach, hair in ringlets, and a head-dress similar to that usually worn by Harpo-krates; her right hand is placed above her vulva, whilst her left, resting upon her knee, holds a small vase. The story of Baubo is related by Payne Knight in his "Worship of Priapus" (page 134), but a similar one is told of Isis when mourning for the death of Osiris. She was very sad and could not be comforted, so her sister, wishing to cheer her, devised the plan of placing herself in this position, which had the desired effect. The story related by the Christian Fathers of Baubo was probably borrowed from the Egyptians; they say that she shaved off the pubes—the sign of puberty—and then exhibited her organ to Ceres, who laughed, forgot her sorrows, and refreshed herself with the beverage cyceon.

Figures of the obelisk, the triangle, the crux ansata,

and even of the lingam and yoni, are to be found in most works dealing with symbol worship. The figures graphically portray the “mysteries” of many old faiths, and are not yet dead in Asia—nor perhaps Europe. They denote the worship of nature’s mysterious recuperative powers. Some of the figures are evidently *ex votos*, which those desiring the favours of the gods made for themselves or bought at the temples, and offered to their favourite god or goddess of Production, with many an earnest prayer for offspring, health, and wealth. It is not so long since such offerings used to be given in Italy—see the September *fête* of St. Cosmo and Damiano of Isernia, described by Sir Wm. Hamilton, and published (100 copies only) for private circulation in 1883, with much valuable additional matter. We have now veiled or spiritualised these ideas, but can still see them in the crosses, the fleur-de-lis, spire, and many other objects of our churches. The salacious chanticleer, who announces the sun, our fertilizer, still crowns many a sacred spire (our modern obelisks) over the shrines of “the Son of Righteousness”—old peoples called him the Sun (Malachi, iv., 2)—and few ornate churches do not portray him in some of their devices.

Our present task, however, was to find portrayed the more obvious traces of the worship of the generative organs, and to reproduce them for the few who have expressed a desire to see them.

This represents the calm, continuous powers of Nature. An aged, powerful man carries with care and love the symbolic organs, the vase or womb representing woman, and a phallic fish—"Lord of the waters," and type of the greatest fertility and the watery principle. He wears a fillet round his head.

Terra-cotta, has been coloured red. H. $5\frac{1}{4}$ inches.—*Bubastis*.

Fig. 2 seems a mystical freak of nature, the male with an abnormal organ impregnating a female in an abnormal position with face on ground. He may symbolize the god of nature, who fertilizes in all attitudes and conditions.

Greenish porcelain; the wig of the woman is blue. H. $1\frac{1}{4}$ inch, L. 2 inches.—*G. I. C.*

Fig. 3 is a female figure (head broken off) engaged in the worship of the organs, womb and phallus, no doubt desirous of offspring. Such secret rites still obtain among the Saktis and Tantraists of India at their nocturnal orgies.

Calcareous stone, has been coloured red. L. $3\frac{1}{2}$ inches.—*Bubastis.*

Fig. 4 is believed to be a simple phallus accentuated by a man's head. It was, no doubt, an *ex voto* of some phallic worshiper.

Calcareous stone, has been coloured red. H. 2 inches, L. 3 inches.—*Bubastis.*

The original mould in earthenware was found at Bubastis, and was in the collection of Mr. G. Hilton Price, who transferred it to the British Museum, where it is now deposited. It represents a phallic worshiper in presence of all the symbols of his faith, the divine or double phallus supporting woman, the vase with a yoni or clitoris mouth-piece. The cast from which our drawing was made was executed by Mr. Augustus Ready. H. $7\frac{1}{2}$ inches \times $7\frac{1}{2}$.

This is evidently another *ex voto*, a phallus emphasized by a full-bearded man's head holding a great stone (*double entendre* for the testis), on which the phallic worshiper could inscribe the name of his favourite deity and his own as the offerer.

Calcareous stone, has been coloured red. L. $4\frac{1}{2}$ inches.—*Bubastis*.

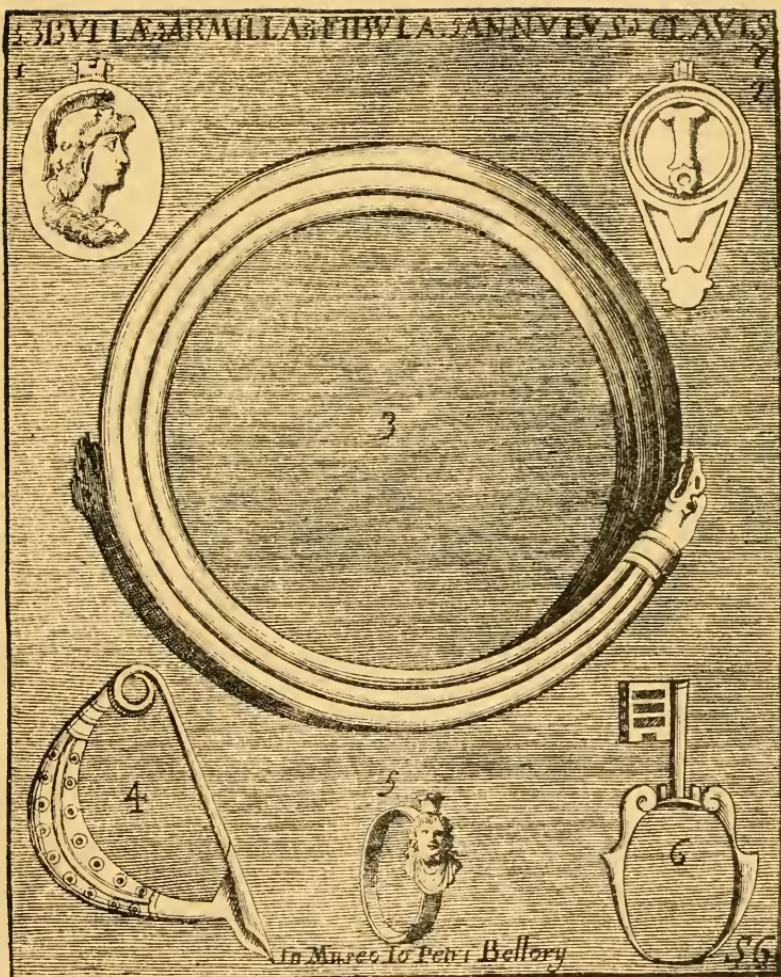
1 and 2. *Bulla*, small ornaments worn from the neck, in this case made hollow for the insertion of charms. The first is a double Janus-like column, one head being that of Minerva with the significant crested helmet; the second a phallus on a discus, which was supposed to avert the consequences of the evil eye (*fascinatio*, hence the English “fascination”). It is to be remarked that *fascinum*, of which *fascinatio* is the derivative, has the double meaning of witchcraft, and the phallus. The *bulla* was worn by young patricians, and was mostly of gold, those used by the sons of freedmen being of leather. When a young man arrived at the age of maturity the *bulla* was taken off and dedicated to the Lares, or ancestral divinities (*yonis*) of the hearth: while girls made a similar offering of their dolls to Venus.

3. An *armilla* or bracelet, in the form of a snake, this animal being a prominent symbol in most phallic rites, and playing an equally important part in the Book of Genesis, the worship of Siva, and the orgies of Bacchus. *Armilla* were made either of gold or silver, and were given as a mark of distinction to soldiers who had borne themselves with conspicuous bravery, Livy stating that on one occasion a whole company received this honour. They appear, therefore, to have answered in some respects to our medals, given to individual soldiers and to large bodies of men, respectively. They were also worn, as in modern times, by women, and by both sexes usually on the left arm.

4. A *fibula* or broach, in the shape of a strung bow, used for fastening the cloak, and to keep it from falling from the shoulders. This *fibula* is to be distinguished from an instrument of the same name, inserted in the prepuce of youths and singing slaves to prevent copulation; which in the case of the latter was supposed to impair the voice.

5. An *annulus* or ring, with the head of Serapis, one of the most important deities in the Egyptian cosmogony, and said to be both the husband and the brother of Isis. He was identified with many other divinities, notably with Jupiter, *Aesculapius*, Osiris, The Nile, and Bacchus, so that we have some difficulty in defining his attributes with certainty. The most common opinion, however, among the Egyptians made him represent the watery element in nature, which they, together with the Greek philosopher, Thales, considered as the origin and source of all things. Hence a water vessel was carried in his honour at the head of all religious processions. The vase is, of course, “woman” or Isis, whose head ornament was the vase, “castle” or casket as Egyptologists usually call it. The meaning is the same—viz., the womb. At the commencement of the Christian era Egyptian religious observances of all kinds became “the rage” at Rome, the native deities being voted old-fashioned and out of date. The temples of Jupiter Capitolinus and Minerva were deserted for those of Serapis and Isis, into whose mysteries great numbers were initiated. It, no doubt, was customary for the devotees of the new cult to have everything about them more or less Egyptian, and Pliny particularly mentions with disapprobation the custom of wearing rings ornamented with heads of Egyptian gods.

6. A small key. This is the symbol of Janus, “The Opener of the Door of Life.”—*The Museum Bellori*.

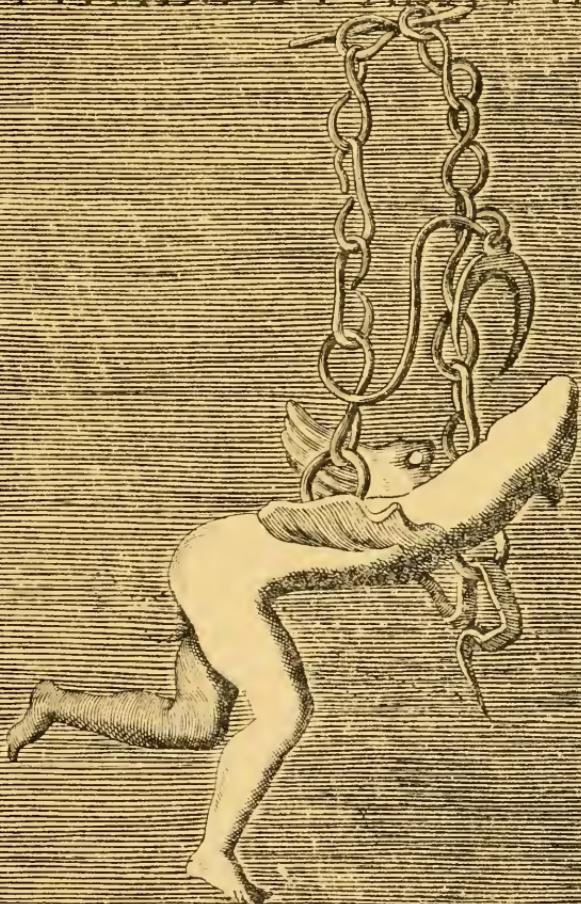




A bronze head of Muri or Kāla (the Egyptian Apis). The discus, or symbol of the female organs of generation, appears between the horns ; and the phallus, or male organ, issues from the mouth. The bull was and is regarded in India as the representative of the Sun (Siva), or fructifying power—whence the title of Siva, Pāsu-pati, “Lord of creatures,” of which the Bull Apis was the principal type. Pāsu-pati was also Siva’s “weapon,” and Kāla one of his names, with which compare the Greek *Pasas* or phallos, and *Pasthe* the prepuce. All sprinkling, raining, and regenerating gods were Passo-patis (cf. Greek *Patto*), and Pāsu the Hindu Uma, the mother, nurse, and pacifier, represented in the extended ears (yonis) of This—Isis, or Athor. The Greek Dionysos corresponds in many respects with this deity ; it is, therefore, not surprising to find him also represented with horns either of the ram or bull, though only on coins. Sabazios again—the mystic Dionysos and Karnian Apollo—was always horned, not, as some writers assert, because he first taught agriculture and yoked oxen to the plough, but on account of the esoteric meaning attached to horns in the ancient worships. The cow likewise is held in high sanctity among the Brahmins, and is naturally regarded as the symbol of the moon, or receptive female power—the Egyptian Isis, and Indian Lakshmi. In this figure we have apparently a combination of the two ideas, the discus denoting the female, and the phallus the male influences. In some cases the horns are also represented as phalli, and the whole figure represents a form of the crux ansata. The whole is therefore a microcosm, or symbol of the two powers which in conjunction give life to the whole universe, and render existence of every kind a possibility.—*The Museum Borghese.*

This is a winged phallus, represented in the act of flying. Probably the artist intended to intimate the swift and all penetrating force of the powers of generation. The legs and feet, as of a human body, give the figure a very grotesque appearance. Above it is suspended a representation of the increasing moon ; the moon being, according to Macrobius, “both the author and builder up of our bodies, and in such a way that some bodies increase on the approach of her light, and diminish when it is removed.” Aristotle considers that the influence of the moon brings to pass all generation and all perfection ; so that we need not be surprised at finding a representation of it adjoined to the symbol of the generative powers.—*The Museum Bellori.* (Such figures show also the base of the three-legged svāstikas, like the “Manx cross,” &c.)

PHALLUM ALATUM

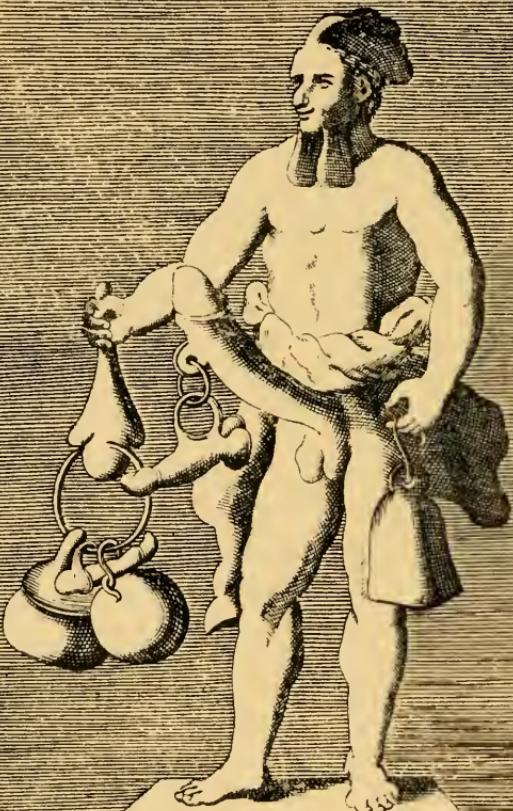


In museo Le. Petri Bellarby

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PRIAPVS

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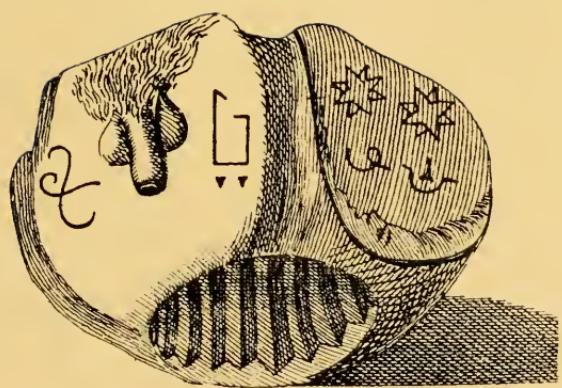


In museo Em. Card. Chigij

S. J.

Priapus, the deity symbolizing the fertile and reproductive powers of Nature. His head is crested with a cockscomb, and from either side of his chin hang wattles : the cock being regarded as sacred to the life-giving sun, and noted for its lively and salacious disposition. Like Siva and all primeval phallic gods, Priapus is frequently identified with "the Heavenly Fertilizer"—the sun, and the symbols of the one transferred to the other. This Priapus holds in his right hand a womb-like vessel, probably his water pot (for he is a sort of *Sakti* beggar), bread vessel, and cooking pot—all denoting his faith and worship of the sexual organs. Such naked beggars were common in India a hundred years ago, though scarcely depicted as virile. The bell in his left hand is the constant accompaniment to the Bacchic orgies of Greece and Rome, and the Linga worship of India. The generative organ of the figure is of abnormal size, and from it hangs by two rings a smaller phallus. Priapus, sometimes called the god of gardens, from the fact of his statue being usually placed therein, was said to be a son of Aphroditē and Dionysos, that is of Love and Wine—a parentage well befitting his peculiar characteristics. His worship was celebrated with peculiar solemnity at Lampsacus on the Hellespont, whence his title "the Lampsacene" in some of our later English poetry. The Italians saw in this Greek divinity their Mutinus, a native god of similar but still more licentious attributes ; and they were, like the Indians of to-day, in the habit of soliciting his assistance in cases of barrenness. The statue was usually of figwood, and they painted this *Lignum penis* a bright red ; and Horace in one of his satires makes the god himself give the following amusing account of his origin :—"Once upon a time," he says, "I was a useless log of figwood, and the carpenter could not make up his mind whether he should fashion a bench or a god out of me. However, he decided that I should be a god, so here I am, the terror of thieves and birds : for my threatening right hand and my phallus keep the thieves at a distance ; while the birds are afraid of the lime-twigs stuck in my head."—From the Museum of Prince Chigi.

This is a four-sided talisman of white marble from Tibet, or the united glans of four circumcised phalli. On one side are represented the male organs of generation, on another an eagle, and on the third two stars. The fourth side has an inscription. This talisman is sacred to Siva, or Māhadeva, the “Lord of Life and Death,” and was used by his votaries at those nocturnal orgies celebrated in his honour during the month of March. It would probably be worn from the arm or neck, like the Roman *bulla*, which were also occasionally ornamented with phallic symbols, and regarded as talismans. Siva, as the solar fertilizer, corresponds to the Greek Dionysos or Sabazios, and the Roman Bacchus, with this difference, that in addition to being the Lord of Life, and the productive and overflowing powers of nature, he is also the Destroyer and Lord of Death, for the same sun that advances all life also kills all with his midsummer heats; “he destroys but to make alive” again, hence Indian philosophy regards generation and corruption as closely allied and the work of the same god. The stars that appear on this talisman indicate the celestial influences, to which great importance has been attached in all ancient worships.—*The Museum Borgese.*





This design represents the festival of Venus, for a full account of which see “Phallicism,” pages 108 and 284. It is an ancient mode of symbolizing the Procession of the Equinoxes—the recovering of the generating powers of nature or advancement of the phallic powers on the matrix of nature—the yoni here opened to receive the Fertilizer.



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